

The Hymn

JULY 1957

Etliche schöne
Christliche Geseng/ wie sie
in der Gefengniß zu Passaw im
Schloß von den Schweizer Brüdern
durch Gottes gned gericht und gesun-
gen worden.

Psalm. 139.

Die Stolgen haben mir strick gelegt/ daz garn haben
sie mir mit seilen auffgespannen / vnd da ich gehen solt
haben sie mir Fallen zugerühet / Darumb sprich ich zum
h^{er} XXXX: Du bist mein Gott. 11.

M. D. LXIIII

Ausbund, Part II., 1564

The President's Message

WHAT HAPPENED ON JUNE 8TH

Seventy-five people gathered on that Saturday afternoon for a Charles Wesley Anniversary Hymn Festival in the Orient Baptist Church located near Barnegat Bay on the New Jersey shore. They included members of The Hymn Society and people from the churches of that rural neighborhood. The meeting place was a simple, neatly painted, country church seating about one hundred people. Four clergymen participated in the service: Rev. Marshall Sewell, pastor of the church; Rev. Bertrand Carter of St. Paul's Methodist Church, Herbertsville; Rev. Frank R. Rossi of the Osbornville Baptist Church; and the President of The Hymn Society. Mrs. Doris Williamson led a gowned choir of fifteen voices drawn from two of the churches. Professor Alfred B. Haas of Drew University gave a brief address on Charles Wesley. The Hymn Society's printed order of service prepared by Dr. Philip S. Watters was used and proved most acceptable.

It is difficult to put into words the spirit of the occasion. The congregation sang every hymn with a will; the service moved along smoothly and reverently; and Charles Wesley seemed to be speaking to all of us out of the familiar lines of his hymns. It was an inspiring hour which we in The Hymn Society will not soon forget.

This service was part of a day's program arranged by The Hymn Society which included a visit to the nearby hymn type-setting shop of Mr. James H. Y. Beaverson, and a luncheon at the church at which we were the guests of Mr. and Mrs. Beaverson.

Why write about this service? It was a simple gathering which might have happened anywhere. What was its special significance?

It was a reminder that numbers are not a requirement for inspiring worship. We often think of Hymn Festivals in terms of hundreds and even thousands of people; but here were seventy-five people lifted into the presence of God as truly as if they had been a multitude.

It illustrated what small churches can do. It is estimated that half of the 200,000 Protestant Churches in America fall in that category. Probably sixty per cent of the Protestant Churches are rural. Think what would happen if all over the country these churches, either singly or in groups, would gather to sing the praise of God in the words of the Wesley hymns! What a lift would come to our church life! This could happen, as the Orient Baptist Church showed.

Finally it revealed the opportunity which faces members of The

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The Hymn

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The Editor's Column

THE OCCASIONAL HYMN

A suggestion put forward at the Annual Meeting of our Society has intrigued the Editor. The need for occasional hymns, suitable for particular services or special days, was stressed by a church musician. An immediate reaction was that the severe limitation of space facing any hymnal editor precludes the possibility of including too many "occasional" hymns.

And yet, with the growth of consciousness on the part of ministers and church musicians of the importance of hymn singing and the power of a hymn to convey the thoughts of an assemblage, it is logical to recognize the need for an available supply of such occasional hymns. A glance at the index of the average church hymnal indicates that the greatest care has been given to provide hymns for the major seasons of the Church Year, the important doctrinal emphases of the particular denomination, and that fascinating category usually called "general."

Inquiry among ministers and musicians reveals two schools of thought. Take, for instance, the need for a hymn to be sung at a cornerstone laying service. Were there a hymn written for that special occasion, grounded in scripture and appropriate for the event, the chances are that it would be unfamiliar to those supposed to sing it. On the other hand, there are those who say that on such an occasion it would be natural to sing "The Church's One Foundation" or some other very familiar hymn known to the people.

Regardless of one's final judgment on this matter, it would seem fair to state that there is a genuine interest in this subject, an apparent need for a corpus of hymns suitable for unusual or special occasions, and a shortage of available material for use in the parish. The Editors are interested to learn from our readers how they feel regarding the need for "occasional" hymns and to have suggestions of the particular occasions for which hymns are needed. Certainly, if there could be available some hymns in printed form for use in the local church, it would greatly enrich our congregational hymn singing and would save precious space in the hymnals used in the churches.

The Task of the Hymn Book Editor

Part I

HENRY WILDER FOOTE

This paper was read at the meeting of The Ministers' Club, at Cambridge, Massachusetts, on February 21, 1957, and is here published by permission. The Editors are gratified to be able to present to our readers the only detailed study in existence, as far as is known, of what is involved in the compilation of a modern hymnbook. It is hoped that Dr. Foote's article will provoke discussion of the relative merits of hymnbook editing by one editor and his assistants, an editorial committee or a combination of the two.

Introduction

THE MOST DISTINCTIVE feature of Christian worship, as contrasted with that of other religions, has been its provision, from its earliest days, of psalms, canticles, or hymns set to music and sung either by choirs or by congregations. This great treasury of devotional literature set to music which the Christian church has accumulated is unapproached either for quantity or for quality, for the other great religions of mankind, if they have used music at all in worship, have done so on a much more limited scale. All down the Christian centuries the task of the compiler or editor of this material has remained essentially the same: he must gather and present in a convenient sequence those poetical utterances which best express the religious thought of his own day in easily understood forms which give it an emotional appeal.

In this paper it is obviously impossible to survey how this has been achieved in the long history of Christian hymnody, and I must limit myself to a consideration of the methods adopted by the editors of Protestant English language hymnbooks in the recent past and in our day.

Eighteenth and early nineteenth century collections

In the eighteenth and the first half of the nineteenth century these hymnbooks were usually compiled by one man for a particular congregation or group of churches, as Watts brought out his collection for the Independents in England, or Charles Wesley for the Methodists, or Timothy Dwight for the Congregationalists of New England. Some-

what later many "one man" collections were published for use in the Church of England when that church, chiefly under the impulse supplied by Reginald Heber, with hesitation abandoned the Old or New Version of the Psalms and turned to hymns, which had been under suspicion because so largely of non-conformist origin. It was not until *Hymns Ancient and Modern* was first published in 1861 that a competent editorial committee collaborated in producing a volume greatly superior to any previously used in the Church of England.

In this country in the last decade of the eighteenth and in the earlier half of the nineteenth century there were a great many collections compiled either by one man or by two or three collaborators, who often used the opportunity to get their own doggerel verse into print. The measure of excellence was achieved in a few of the best collections, prepared by well-educated and spiritually sensitive ministers, primarily for use by their own congregations but eagerly accepted in wider circles. One of the earliest was the work of Jeremy Belknap, Channing's predecessor in the Federal Street Church, Boston, whose *Collections of Psalms & Hymns adapted to Christian Devotion*, published in 1795, had wide use for forty years. When in 1808 the vestry of Trinity Church, Boston, impatient at the delay in getting out a hymnal for the Protestant Episcopal Church, prepared one for themselves, they said in their preface, "We are chiefly indebted to Dr. Belknap, whose book unquestionably contains the best specimens of sacred poetry extant." Another outstanding example was the *Collection of Psalms and Hymns for Christian Worship*, published in 1830 by Dr. Greenwood of King's Chapel. It ran to fifty editions, was widely used, and was retained in the Chapel for more than sixty years.

Most of these numerous "one-man" collections were compiled by the "scissors and paste" method. The editor cut out or copied any set of verses which appealed to him and grouped his findings in a more or less logical sequence. He seldom had to consider copyrights, then generally non-existent, and he frequently failed to verify or even to note authorship. He seldom took the trouble to make more than one index, that of the first lines of hymns. He noted the meter above each hymn, but the organist had to find a suitable tune as best he could. Rev. William Emerson of Boston did have twenty-four excellent tunes bound into the back of his *Collection* published in 1808, but that device was of little help to the musicians because the music was still separated from the words. It is true that a good many "oblong books," in which the words were set to music for use at religious gatherings, had long been available, but these were intended for groups of singers, rather

than for congregations, as were Rev. Joshua Leavitt's *The Christian Lyre*, published in 1831, and *Spiritual Songs for Social Worship*, edited by Thomas Hastings and Lowell Mason, and published in the same year. Neither book was, strictly speaking a hymnbook for church services. The first was for use at revival meetings, forerunner of the "Gospel Songs" of a later generation; the second had higher standards but, as the editors explained in their preface, was intended for "families and social religious gatherings" rather than for public worship. In 1851 Darius E. Jones, director of music in Plymouth Church of which Henry Ward Beecher was minister, prepared a small hymnbook in which the words were printed below the music, and in 1855 Beecher and his organist, John Zundel, published the famous *Plymouth Collection* which included no less than 1374 hymns set to appropriate tunes on the same page. That extravagant innovation seemed so hazardous that Beecher was able to get the book printed only by meeting the cost by private subscriptions, but its success was immediate, and within a decade the inclusion of a tune for each hymn became the widely followed practice.

The era in which this type of free-lance hymnbook, prepared either by a single individual or by a small group of kindred spirits, could be published as a private venture with any hope of success, came to an end a generation ago, because of rising costs and of the competition with both commercial and denominational publications. The free-lance books also generally had the disadvantage of being a one-sided and limited expression of taste and of religious outlook. The two hymnbooks produced by Samuel Longfellow and Samuel Johnson (1846 and 1864), and the little book called *Unity Hymns and Chorales*, by Gannett & Hosmer, or the *Yattendon Hymnal* in England, by Robert Bridges, are examples. So are the *University Hymn Book* of 1895 at Harvard, and the present *Harvard University Hymn Book*, still in use. All these books are highly individualistic. The result with almost all books so edited is that they are not sufficiently well-rounded to find any wide acceptance, although they may be sought for and highly prized by later editors as source books, either because of the freshness of their contents or because of the scholarship with which they have been edited, as has been the case with the books just named.

Commercial Collections

The character of the commercial hymnbook must be briefly considered. Many publishers in the last half century have produced such books, frankly designed for the book trade. The publisher engages as editor a man of reputation, like the late Professor Augustine Smith

who had done much to improve hymn singing by Methodist congregations, to select the hymns and tunes, generally with a staff of assistants to take care of all the details. Obviously the editor's task is to prepare a book which will sell widely at a low price. He is not limited by considerations of denominational usage, but he must include the general repertory of hymns and tunes acceptable to the greatest number of people in the larger Protestant bodies. Even if he be a man of superior taste he will not venture to drop old favorites, however shop-worn, or to introduce much that is new, however excellent, especially not much new music. If he conscientiously desires to raise the level of taste he may strike a note a little higher than the average, but most commercial hymnbooks published in this country, while of moderately good quality, lack any distinction.

Denominational Publications

The publication of denominational hymnbooks for optional or obligatory use in a particular group of churches began approximately 150 years ago and there have been many such publications, the life of which has averaged about twenty-five years, after which they became outdated. In the last half-century these denominational publications have been edited with steadily rising standards of scholarly competence, and the task has become one for trained hymnologists who know where to find and how to use the materials needed. These books are now generally the work of a committee, preferably numbering four to ten persons, for a large committee can seldom meet, involves a great deal of correspondence, and increases the difficulty of reconciling divergent opinions.

Obviously the committee members should be well acquainted with the common practice of hymn singing in their denomination, and should have sound standards of judgment in literature and music. One or more of them should be thoroughly competent church organists who know where to look for the best available tunes. The committee should have the exclusive use of a room large enough for its meetings, furnished with one or more desks, a small piano, and a bookcase to hold the volumes needed for quick reference. These should include Julian's *Dictionary of Hymnology*, Benson's *The English Hymn*, and similar authoritative works, and a collection of the best hymnbooks published in Great Britain and America in the last 30 years, with their accompanying handbooks.

The preparatory work on the proposed hymnbook is generally done by two or three individuals—the chairman, or editor-in-chief, the secretary and the chief musical adviser—who collect and arrange the

tentatively approved materials for the criticism of the other members at occasional meetings of the whole group. This criticism is an essential function, for the editorial committee should represent all the main points of view and differences of taste existing in the churches expected to use the book; and it is only thus that the book will be sufficiently well rounded and inclusive to give general satisfaction. But the committee, knowing that it has an assured though limited market, is not under the pressure of the commercial publisher to produce a "best-seller," but can and should lay more stress on standards of excellence.

How large a hymnbook?

The first question with which the editor (meaning now the editorial committee) is confronted is that of the size of the proposed book. A hundred years ago some of the "one-man" collections contained 1,000 to 1,200 hymns. Today, when tunes are included, a book with 450 to 550 hymns and 250 to 300 tunes is as large as can be easily handled, and this is about the size of most recent denominational publications. Not infrequently there is a demand for a smaller book. Years ago, when I was working on the *Hymns of the Spirit*, one minister wrote me that "no hymn book in existence has more than a hundred excellent hymns." Another sent a list of thirty-five hymns which he said were all that he ever used. Apparently it did not occur to either that other ministers and congregations might have a wider range of choice, and I have long since regretfully observed that a great many ministers are content to use over and over again the few hymns with which they happen to be acquainted, without taking the trouble to search out the varied riches which their hymnbooks contain.

It is probable, of course, that 300 hymns and 150 tunes are quite as many as any one church or minister will ever use in the lifetime of the book. When I was in the active ministry I kept a careful record of the hymns I asked the congregation to sing and in the course of nine years gave out about 250 hymns, probably a good deal wider range than in most churches. But no two ministers or churches want the same 250 hymns. Some of my brother ministers never used hymns that I valued, and did use others that I didn't care for. In a word, the hymnbook must be broadly inclusive to meet the whole range of beliefs and all the different standards of taste in the denomination which it is to serve, and it can hardly do this with a collection of less than 400 hymns for general use, and in addition there should be a group of hymns for children and young people; a few hymns for special occasions—the dedication of a church, a parish-house or an organ; the ordination of a minister; even, perhaps, for rare use at a baptism, a wedding or a funeral.

What hymns can be dropped?

Having estimated the approximate size of the collection the editor's next task is to decide what hymns should be dropped as no longer generally serviceable and what new offerings are sufficiently promising to be worth a trial. Questionnaires filled out by ministers and/or organists are a familiar device for ascertaining which hymns and tunes are most widely sung in a given group of churches, but they are helpful only as a measure of current usage, and frequently indicate the taste of middle-aged or elderly people moved by emotional associations dating from their earlier days. The editor, however, should realize that his book will be longer used by the rising generation than by that which will soon pass from earth, and that it is a greater service to provide adequate expressions of a living religion than to preserve the outdated sentimentalities of a dying past. This point may be driven home to him by a demand from some quarters for new, fresh, vital expressions in glorious verse of the religious and ethical ideals of this new era, set to popular tunes. Some ministers seem to think that the editor has them up his sleeve, or can pull them down from heaven above if only he cares to exert himself. They remember the line, "There's a song in the air," as the radio can demonstrate at any hour of the day or night. They send in their own doggerel verse, which usually expresses some worthy idea in utterly trite and commonplace phraseology, or in feet which limp and accents which do not fall right for any known tune. The editor is thankful when he finds a good new hymn, or one which can be re-worked into a respectable literary form, but he has to sift a lot of chaff to find one grain of wheat.

What do users of the book expect?

At this point comes the question, "Should the editor give the people what *they* want, or what *he* thinks they ought to want?" That question presents a real problem. In the first place, what *do* the people want? Do they know what they want? And if they want it only because they are accustomed to it and don't know that there is anything better, what is the editor's duty? Most of the people for whom the book is intended have an acquaintance with hymns and tunes which is limited to the small number in habitual use in their own local church, and if the editor provides only what they think they want he will include a lot of out-dated second and third-rate material, and exclude much that is superior but unfamiliar, but which the users of the book might learn to value if they had the opportunity to become acquainted with it. Therefore the editor should put into his book the best hymns and

tunes he can find which seem adapted to the needs and capacities of the congregations for which his book is intended, but he must also waive his own judgment and include a reasonable number of old standbys which, though inferior, have a strong hold upon people long familiar with them. Fondness for old hymns and tunes is so much more deeply rooted in association and sentiment than in reason that the editor must beware of too drastic action.

Involved in this problem is the further question often put to the editor: "Why do you presume to judge what is best in hymnody? Who is to judge if not the people who are to use the book?" My answer is that the excellence of hymns and tunes is to be judged by the same standards and canons that are applied to any other fields of literature and music. In other fields we do not take a popular vote without, at least, listening to the opinions of men who are experts because they have a trained and discriminating judgment. If we wish to know what is best in hymns and tunes the way to find out is to examine the contents of recent high-grade hymnbooks edited by competent scholars and musicians. We shall often find in them some excellent hymn or tune previously unknown to us but which is a fresh expression of our own ideals. Every new hymn or tune first finds its way into print in a single book and may take twenty-five years before it attains widespread use.

The Use of "Familiar Tunes"

Hand in hand with his selection of words is that of the musical settings. The editor is frequently told, "Don't divorce the hymns from the familiar tunes with which they are associated!" Quite right, but in many cases the next question is, "What *is* the familiar association?" In some instances the answer is clear. ST. ANNE is the only tune for "O God, our help in ages past." No one in this country has been successful in setting "Nearer, my God, to thee" to any other tune than BETHANY. When the hymn is already happily married to a tune from which no man would put it asunder the editor thanks God and passes on. But in a great many cases the "familiar association" for a given hymn and tune depends entirely upon the particular hymnbook with which we became acquainted in youth, and may be quite unfamiliar to persons using another hymnbook. A single illustration will suffice. When the editorial committee of which I was a member many years ago asked what tune was generally associated with O. W. Holmes' great hymn, "Lord of all being, throned afar," we examined twenty of the best recent hymnbooks to find out, and discovered that it had been set to almost twenty different tunes. It was obvious that this was because no

tune had been found which perfectly suited the words, so we discarded them all and set the hymn to a simple but majestic sixteenth-century Hungarian chorale which seemed to us to suit it admirably, and which we named *TRANSYLVANIA*.

The editor also occasionally finds a fine hymn which has long been associated with a wholly unworthy tune. Again a single illustration will suffice. In the denomination with which I am connected the noble hymn by F. H. Hedge, "Sovereign and transforming grace," was set, in a period of musical decadence, to the tune *GOTTSCHALK*, extracted from a sentimental piano-forte piece entitled "The Last Hope," composed in 1867 by Louis Gottschalk after he had been disappointed in love. Of course the tune is singable, but its dancing feet are quite unsuited to carry the stately and solemn words and, in such a case, the editor should have the courage to seek a worthier setting.

Each hymn in turn should be studied carefully for its sentiment as well as for its verse-form, and set to the tune which most nearly expresses its mood. To find the most fitting tune for a given hymn, one in which the musical accents not only match those of the words but lift them into pure worship, is to fulfill Sidney Lanier's line, "Music is love in search of a word." To accomplish that may mean a morning's search through a score of hymnbooks, and perhaps a final decision that some existing alliance of hymn and tune, though not all that could be desired, is the best that circumstances permit. But often the editor may effect a new mating which promises to be happier than the old, and can say to the hymn, "Here, at last, is the very tune for which you have been waiting. May your new marriage be a joyful and lasting one." Of course the editor will be told that congregations won't sing new tunes which they don't know. They won't until they have learned them. But even the most familiar old-tunes, like *OLD 100TH*, *ST. ANNE*, or *DUKE STREET* were once new and had to be learned. If the minister and the organist will cooperate there are easy and simple ways of introducing a congregation to fine music hitherto unknown to its members but which they will come to enjoy.

Available New Tunes

The editor must, however, remember that it is never easy to foresee how acceptable an unfamiliar tune may prove to be. That it is excellent as a musical composition gives no assurance that a congregation can be persuaded to like it, nor, on the other hand, does the speed with which a congregation picks up a trivial, catchy air prove that it has any real or lasting worth. Furthermore, fashions in hymn tunes change with successive centuries. Only a few of the psalm tunes universally

sung in the English speaking world of the sixteenth and seventeenth centuries survived the introduction of new hymn tunes in the eighteenth century, and these were largely forgotten when the Victorian era delighted in the sentimental part-song type of tune introduced by the "cathedral-school" composers, now outdated. Today the editor has an immensely wider field than ever before from which to choose his tunes. Some of the best of the earlier tunes have come back into use; appealing folk-tunes have been adapted; the music of other Protestant lands has been searched; and modern British and American composers have written some excellent tunes. Any first rate hymnbook will include examples of all these musical forms, carefully selected for their suitability for modern use and for the words to which they are set.

There are a few simple tests by which a tune can be judged. It should have a clear, diatonic melody of simple and natural progressions, which can be sung in unison by the congregation without being dependent on its other parts for its effects. This melody should be contained within a moderate range, with no extreme intervals, and should be able to bear repetition without wearily bogging down when sung through several stanzas of the hymn. It should not be cast in dance, lullaby or over-stressed march rhythms liable to suggest secular words or pastimes. It is true that many hymn tunes had a remote secular origin. Bourgeois is said to have taken the opening line of OLD 100TH from a secular chanson. The Passion Chorale was originally a lilting melody set to a love-song in 1601. Succeeding generations retained the melody but changed the rhythm to give it the completely different character which Bach immortalized. Most of the traditional folk tunes which have come into recent vogue were certainly not intended for use in worship, but their secular associations are no longer recalled.

Finally, and most important, it should be remembered that when we sing a hymn in a service of worship it is the *words* which give it significance and that the *tune* is only their handmaid to clothe them with greater beauty. Yet many people seem to think of hymns only in terms of some dear old tune which they like to hear and hardly notice the words to which they are set. But the words are not a series of meaningless syllables; they are an expression of religious emotion which calls for understanding utterance. Pope Benedict XV (1914-1922) emphasized this point when he declared, "And first it is required that the words which are being sung shall be clearly and rightly understood."

To be concluded in THE HYMN for October, 1957.

The Ausbund

ROSELLA R. DUERKSEN

UNDOUBTEDLY the only Protestant hymnbook in continuous use from the period of the sixteenth century Reformation to the present time is a small, though thick, unpretentious-looking publication known today simply as the *Ausbund*. Hymns from this book are still sung by the American Amish, the most quaint and conservative among the descendants of sixteenth century Anabaptists. The Amish today live in small isolated agricultural communities, clinging tenaciously to the past and resisting all manner of religious, cultural, and social change. In these communities, the *Ausbund* is still the basic hymnbook, and its hymns, often with twenty, thirty, or more stanzas, are used in every Sunday morning service of worship.

Anabaptism, although its name covered diverse groups with widely differing opinions, had its birth in middle Europe during the early sixteenth century as a so-called radical religious child of the Lutheran and Zwinglian revolutions. As a group, the Anabaptists denounced the kind of reforms proposed by Luther, Zwingli, and Calvin as only half-way, believing that the fundamental principles of the old religious system must be superseded with teachings literally in accord with the New Testament. Among their demands was the withdrawal of the state from all interference in matters of religion—a separation of church and state—coupled with an emphasis upon the church as a fellowship of adult believers who had individually made a personal, voluntary decision to become disciples of Christ. Baptism was interpreted as the outward symbol of this mature decision to unite with the Church; therefore infant baptism had no meaning, and the radicals demanded its discontinuance.

Anabaptist opposition to the major stream of the Reformation first made itself felt in Zurich, Switzerland, where dissatisfaction with Zwingli's reforms had begun as early as 1521. By 1525 this dissatisfaction had become an open rupture which finally caused a complete break with the state church. In a private meeting of the "Brethren," as they called themselves, Jörg Blaurock, a former monk at Chur, entreated Conrad Grebel, educated son of a Zurich councilman, to baptize him with the "right" Christian baptism. Blaurock then baptized others in the little group, forming thereby an entirely new church organization thereafter derisively branded as the sect of *Wiedertäufer* or Anabaptists (rebaptizers). Others, whose names stand out as early leaders of this group include Felix Manz, an outstanding Hebrew

scholar and at first an ardent disciple of Zwingli; William Reublin, earlier a priest at Basel; Dr. Balthasar Hubmaier, university professor in Ingoldstadt; and Michael Sattler, formerly the prior of a monastery in the Black Forest.

As the small movement spread with astonishing rapidity, attempts to wipe it out became increasingly intense. Manz was selected by Zurich authorities to serve as an example to those who persisted in this faith, being condemned to death by drowning. Thus began an era of persecution, torture and death for members of this group. But, as a result of persecution, Anabaptist leaders scattered widely over Europe, establishing centers of their faith in all the northern cantons of Switzerland, in South Germany, the Tyrol, Austria, Moravia, in the regions of the Upper Danube and Upper Rhine Valleys, and, by 1530, in the Netherlands and Northwestern Germany. But persecution followed them wherever they fled, and hundreds, perhaps thousands, of Anabaptists were imprisoned, burned at the stake, beheaded, or thrown into a river.¹

Generally recognized as a quiet, obedient, God-fearing folk, the Anabaptists were unfortunately influenced in the Netherlands and Northern Germany by a few wild fanatical leaders who attempted by grotesque, militant means to usher in the millennium. The climax of their teaching was a period of unbelievably bloody episodes in Münster. But in spite of the disgrace heaped upon the Anabaptists by wild extremists, the main movement was not entirely crushed, and new leaders arose to gather up the peaceful, non-resistant group. Most significant of these was Menno Simons, who, although educated for the Roman priesthood, became the timely leader of scattered folk in the Low Countries who still embodied the tenets set forth by the Swiss Brethren. Today the descendants of these Anabaptists bear the name *Mennonite*.

The *Ausbund*, as it exists today, is composed of two distinct parts and is extant in that form in a 1583 edition with the following complete title: *Ausbund Etlicher Schöner Christlicher Geseng, wie die in der Gefengnuss zu Passaw im Schloss von den Schweitzern, und auch von andern rechtgläubigen Christen hin und her gedicht worden. Allen und jeden Christen, welcher Religion sie auch seyen, unparteilich und fast nützlich zu brauchen*. (Freely translated this is, "A selected group of fine Christian songs, composed in the prison of the castle at Passau by the Swiss and also by various other orthodox Christians. These are impartial and practical for the use of all Christians, regardless of religious affiliation.") A 1564 edition of the second part, discovered in 1928 in the possession of an antiquarian book dealer in Harrisburg, Pennsylvania, is today the oldest known dated printed source of German Ana-

baptist hymnody. This second part bears the title: *Etliche Schöne Christliche Geseng wie sie in der Gefengkniss zu Passau im Schloss von den Schweitzer Brüdern durch Gottes Gnad gedicht und gesungen worden*. ("Some lovely Christian songs composed and sung by the Grace of God in the prison of the castle at Passau by the Swiss Brethren.") Then, near the bottom of the title page is printed a quotation from Psalm 139, and the date 1564. Undoubtedly the first and second parts were already published as a single book by 1571, for reference to the *Ausbund* appears in a theological debate held in June of that year—a reference condemning the hymnbook as one containing much "dangerous doctrine through which the naïve can easily be misled from the truth."² This statement illustrates the attitude of the non-Anabaptist toward the *Ausbund* and explains why the name of the publisher and the place of publication did not appear on either sixteenth or seventeenth century editions of the hymnbook. Undoubtedly the publishing of material of the hated Anabaptist group would have been considered an offense to the state, perhaps punishable by death. In Switzerland, the *Ausbund* was on the proscribed list and ordered confiscated if found, as late as 1692.

Altogether there are about a dozen known European editions of the *Ausbund*, and twenty American editions. The last of the European editions was printed in Basel, Switzerland, in 1838. The first American edition of the *Ausbund* was published in Germantown, Pennsylvania, in 1742, the most recent in 1952. While today the use of the *Ausbund* is retained only by the Amish, it was used by all Swiss Mennonites until the beginning of the nineteenth century.

As the title indicates, the hymns of what is now the second part of the *Ausbund*, the *Geseng*, were composed by Swiss Brethren imprisoned in the dungeons of the castle of Passau on the Danube. The problem of the identity of these prisoners was solved near the turn of this century by a German student of hymnology, Rudolf Wolkan,³ who obtained access to the sixteenth century *Passauer Akten*, or records. The prisoners at Passau, he discovered, consisted of approximately sixty Swiss Brethren who, fleeing westward from Moravia in 1535, were apprehended near the Bavarian border and mercilessly thrown into prison. They remained in prison from 1535 to 1540, where many of them died; others were later martyred; but a few lived to be united with the Swiss Brethren in South Germany.

The 1564 edition of the Passau *Geseng* consisted of 240 pages, including fifty-three hymns, together with a title page and the table of contents. The text only of these hymns, containing from three to seventy-one stanzas, was printed; no musical notation was printed in

this or any other of the sixteenth century Anabaptist hymnbooks. Instead, the melody to which each hymn was to be sung was indicated immediately under the number of the song, generally with the words, *Ein ander Schön Lied, Im Thon*—"another beautiful song, to the tune—"). These melodies consisted primarily of the popular folk tunes of the day, together with the sacred tunes of the Lutheran chorales.

Although the majority of the hymns of this book were anonymously printed, some have left a clue to their authorship by means of initials printed above the stanzas. Twelve bear the initials *H.B.*, eleven the initials *M.S.*, and one has both pairs of these initials, apparently indicating a joint authorship. These initials point to the authorship of Hans Betz and Michel Schneider, both of whose names appear in the Passau records as Anabaptist prisoners. One hymn of fourteen stanzas has a pair of initials preceding each stanza, indicating that it was produced jointly by fourteen of the prisoners.

Little is known about either of the two major hymn writers of the *Geseng*. Betz, a weaver by trade, was apparently a successful preacher in his group, with a trained theological mind. In his hymns he defends Anabaptist doctrine and attempts to rejoice in his religion; he has presented, however, a dominant tone of sadness, for his "harp is broken and its melody is gone." Schneider, probably the leader of the imprisoned group, has presented the views of an Anabaptist mystic, longing for union with God, willing to endure suffering as a necessary stepping stone.

The dominant tone of the hymns of the Passau prisoners is one of sorrow, loneliness, and protest against the wickedness of the world. At the same time, there is an undertone of triumph, a refusal to capitulate to despair because of a conviction that sorrow and suffering lead to life everlasting. As Christ was crucified without just reason, so His followers must expect to suffer a similar fate.

In all the world he is in disdain—
The Christian has no place or home,
He must but suffer greatest pain . . .
(*Ausbund*, 125, st. 12)

Anabaptist martyrs consider themselves linked to a long tradition of righteous people willing to die for their faith; the present suffering is interpreted as a continuation of the life and death struggle of the Old Testament heroes of faith, the Passion of Christ, the suffering of the Christians of the primitive era, and all successive martyrs participating in the struggle between the forces of light and darkness.

Eight of the hymns of the *Geseng* are metrical versions of the Psalms. As a whole, the Psalm texts used are those which most clearly speak to the needs of the Anabaptists—Psalms in which the writer calls to God for aid in distress, for deliverance from enemies, or expresses a sustaining hope in God.⁴ Generally speaking, these rhymed Psalms are very free paraphrases of the scripture texts. In some instances verses not applicable to the contemporary situation are omitted. More often, the original Psalm is greatly expanded, with a seven, eight, or nine-line hymn stanza devoted to each verse of the text. The Lord's Prayer is similarly paraphrased. (*Ausbund*, 104.)

The first section of the 1583 edition of the *Ausbund*, as well as of all subsequent editions, contained eighty hymns, ranging in date of composition from 1524 to 1570. Here are found many of the earliest hymns by and about members of the Anabaptist faith. Perhaps it was the purpose of the editor to preserve for posterity the hymns of the earliest leaders of the group.

The oldest martyr ballad is not of Anabaptist origin, however. According to its own headnote, this hymn (No. 40) was composed by Hans Koch and Leinhart Meister, martyred in Augsburg in 1524, a year before edicts against the Anabaptists were issued. Wolkan considers it altogether probable that these men were Waldensians. At times the Anabaptists have been considered descendants of the Waldensians, but, although some of their principles are not in opposition, historians have found no actual linkage. (Wolkan, *op. cit.*, p. 8.)

The following are among the early Anabaptist leaders and martyrs who are celebrated in the *Ausbund*: Felix Manz, drowned in 1527 (No. 6); Jörg Wagner, burned at the stake in 1527 (Nos. 11 and 34); Jörg Blaurock, burned at the stake in 1529 (Nos. 5 and 30); Lienhart Schöner, martyred in 1528 (No. 31); Hans Hut, who died in prison in Augsburg in 1529 (No. 8); Henslein von Stotzingen, burned in 1528 (No. 42); Liepolt Schneider, beheaded in Augsburg in 1528 (No. 39); and Leonhard Schiemer, beheaded in Rothenburg in 1528 (No. 31).

Several hymns concern themselves with mass martyrdoms: one (No. 26) tells the story of twelve Anabaptists put to death in one day in Bruck in the year 1528; another (No. 27) tells of the burning of eighteen individuals at one time in Salzburg; a third (No. 61) was composed in 1531 by seven Brethren awaiting death in a prison at Gmünd.

Many of the hymns presented in the first part of the *Ausbund* were not original with the Swiss Brethren. While a large number of the hymns remain anonymous, at least thirty-five, or almost one-half

can be traced to other sources—some Dutch Anabaptist, some non-Anabaptist. One hymn (No. 58) of Roman Catholic authorship was included; this hymn by Otmar Rot, extant in the Valentin Holls manuscript,⁵ was freely adapted to Anabaptist use by the omission or rephrasing of unacceptable doctrine. Five hymns first appeared in Michael Weisse's German Bohemian Brethren hymnbook, *Ein New Geseng Buchlen*, published in 1531. In four instances these hymns were attributed to Anabaptist writers in the *Ausbund*, but Anabaptist authorship is highly doubtful.

The first hymn of the book is by Spiritualist Sebastian Franck, a sixteenth century chronicler who was sympathetic toward the Anabaptist movement but apparently never joined it. Franck is not identified as the author in the *Ausbund*, but his name is linked with the hymn in earlier sources. Stanzas 4, 6, and 7, making mention of instruments and dance are omitted in the *Ausbund*. Other non-Anabaptist sources could be cited.

More than twenty of the *Ausbund* hymns came from Anabaptist writers other than the Swiss Brethren, most of these being Dutch. This use of the translations of Dutch hymns is interesting, for it indicates a close relationship among Anabaptists in various localities. In most cases, these are martyr ballads, depicting the death of one or more Dutch Anabaptists. The German translator often makes additions to the original Dutch version, supplying explanations in regard to the martyr's trial and execution, or strongly emphasizing doctrines uniquely Anabaptist.

Most of the martyr ballads follow a stereotyped pattern, commencing with a brief introduction giving the names and places involved in the tragedy and continuing, in chronological order, to tell the story of the capture, trial, imprisonment, and execution of the victim, the latter often in vivid detail. Most of the martyr ballads give evidence of having been written very soon after the time of the martyrdom with which they are concerned—perhaps the martyr hymn was used in the funeral or memorial service of the victim. The major part of some of the ballads may have been composed by the victim himself while still in prison. Upon his execution, a friend may have added the lines depicting his death. The concluding stanzas of the ballad often contain an exhortation for the faithful to remain true in spite of persecution, or a pronouncement of doom upon contemporary rulers who are responsible for the fate of the Anabaptist.

Although the collector or editor of the hymns did not in any way identify himself, it is evident that he did not simply group the hymns in miscellaneous fashion, but made a definite attempt to arrange them

in a logical pattern. The first hymn was designated to be one which "teaches and gives an account of the manner in which Christians must sing, pray, and worship in spirit and truth." This was followed by a rhymed version of the Athanasian Creed. The third hymn carries with it a headnote announcing, "Now follow several praiseworthy Christian acts of those who have sealed their faith with their blood: this has often occurred in our times, in many cities and countries. . . ." The third hymn contains, in thirty-five thirteen-line stanzas, an account of the whole field of martyrology from the Old Testament prophet Isaiah through the period of the Roman empire to Genseric, King of the Vandals in the fifth century. Marginal notes suggest that Catholic historians have served as source material for the poet, but the hymn is thoroughly Anabaptist in its acceptance of martyrdom as the fate of the children of God. The next hymn is a metrical arrangement of the seventh chapter of II. Maccabees. Beginning with the fifth hymn, there are hymns attributed to the early Anabaptist martyrs themselves, containing doctrinal teachings and exhortations to the followers to remain alert and courageous, avoiding spiritual decline. The following lines by Felix Manz are illustrative of the faith expressed by these hymns:

With rapture I will sing
Grateful to God for breath,
The strong, almighty King
Who saves my soul from death,
The death that has no end;
Thee, too, O Christ, I praise,
Who dost Thine own defend.⁶

The hymns numbered ten to twenty-nine are, without exception, martyr ballads, presenting in detail the death of one or more Swiss, German, or Dutch martyrs from 1525 to 1570. The earlier hymns are, generally speaking, those relating incidents which occurred among the Swiss or in South Germany; the later ones are translations of Dutch hymns referring to martyrdom in Cologne, Rotterdam, Amsterdam or Leeuwarden. The hymns numbered thirty to forty-four, though treating the theme of the necessity of enduring persecution and martyrdom, are generally not concerned with the details of a specific death. Three stanzas from Hymn No. 31, attributed to Leonhard Schiemer, tells the story of the sad fate of Anabaptists driven from place to place in search of religious freedom:

Thine holy place they have destroyed
Thine altars overthrown,
And reaching forth their bloody hands,

Have foully slain Thine own,
 And we alone, the little flock,
 The few who still remain,
 Are exiles wandering through the land
 In sorrow and in pain.

We are, alas, like scattered sheep,
 The shepherd not in sight,
 Each far away from home and hearth
 And like the birds of night
 That hide away in rocky clefts,
 We have our rocky hold,
 Yet near at hand, as for the birds,
 There waits the hunter bold.

We wander in the forests dark,
 With dogs upon our track;
 And like the captive, silent lamb
 Men bring us, prisoners, back.
 They point to us amid the throng
 And with their taunts offend;
 And long to let the sharpened axe
 On heretics descend.⁷

The remainder of the hymns in the first section, those numbered forty-five to eighty, are mainly didactic. Doctrinal topics discussed include the following: the Anabaptist view of human redemption—that although faith is first in place and efficacy, there can be no real separation of faith and good works; the view that the practice of Christian love is the primary indication of regeneration; the belief that it is the inevitable lot of those who are *Nochfolger Christi* (disciples of Christ) to be persecuted, exiled and martyred; the place of the ban in the religious community; the doctrine that the elements of the Lord's Supper are symbols, and do not contain the real presence; as well as other tenets of less significance.

The ten-page preface to the *Ausbund* constitutes an eloquent appeal for religious toleration. Essentially, says the editor, the state has jurisdiction only over man's physical life—his outward actions. It cannot command his mind. Thus the authority of the civil government cannot make a man truly religious or Christian; true religion can be based only upon a voluntary decision to follow the precepts of Christ. It follows then that the state must allow man the freedom to accept or reject religion; and in allowing him that freedom, it must certainly also allow him freedom of choice in the manner of worship and belief.

Very few Anabaptist hymns found their way into major collections of the day. This is understandable, for not only were they hymns written by a detested, persecuted group, but they sprang from the common folk who wrote with intense religious conviction, but generally displayed a lack of artistic talent. Their hymns were modelled mainly after the style of the *Volkslied* (folksong), which was rarely lofty, dignified, or objective; and the tunes to which they sang their hymns were often indiscriminately adopted. But these characteristics, while they are undoubtedly responsible for the failure of the hymns to survive in the services of worship of most descendants of the sixteenth century Anabaptists, do not invalidate their importance. For it is through these hymns that one can most clearly enter into the historical background of these people to understand their convictions and their sufferings. These are expressed with simplicity and freshness; they are expressed with a depth and a genuineness which speak with great force against the many earlier historians who would reduce the Anabaptist movement to a group of rebellious fanatics of the nature of the Münsterites.

Footnotes

¹ According to Harry Emerson Fosdick, ed., *Great Voices of the Reformation*. New York, Random House, 1952. p. 285, "The English Baptists and Quakers so obviously show the influence of Anabaptist ideas as to leave no doubt that the continental movement was reflected in them by way of Anabaptist refugees who fled to England and English refugees who fled to the Low Countries."

² Rudolf Wolkan, *Die Lieder der Wiedertäufer*. Berlin, B. Buhr, 1903. p. 56.

³ *Ibid.*, pp. 27-40.

⁴ Psalms paraphrased are the following: Nos. 54, 126, 133, 34, 35, 50, 86, and 131. These are *Ausbund* Hymns Nos. 83, 86, 84, 126, 127, 128, 129, 131, respectively.

⁵ Philip Wackernagel, *Das Deutsche Kirchenlied*. Leipzig, B. G. Teubner, 1870. III, 830.

⁶ Translated by Henry S. Burrage in *Baptist Hymn Writers*. Portland, Maine, Thurston & Co., 1888. p. 4.

⁷ *Ibid.*, p. 9.

PRESIDENT'S MESSAGE (*Continued from page 70*)

Hymn Society as they are scattered over the country in communities large and small. They can take the initiative and give leadership in carrying out Hymn Festivals. In the crowded city or the open countryside the possibility invites. How many will grasp it?

—DEANE EDWARDS

Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

Carol Preludes

ARRANGING THE CHORAL and organ music for services along exclusively thematic lines can be overdone and can limit the scope of a service of worship. However, correlating on occasion the organ and choral music can bring a revival to well-known avenues in worship. The Advent-Christmas season is an appropriate time in the liturgical year to correlate the service music. The following are organ compositions which make fine companions to their choral counterparts.

1. "Prelude on two Christmas Carols," J. B. Rooper ("The First Noel" and "The Virgin Unspotted"). J. B. Cramer and Company.
2. "Variations on an Old Carol Tune," Geoffrey Shaw (PUER NOBIS). J. B. Cramer and Company.

Both of these could be made to sound well on organs of limited as well as those of extensive tonal resources. They are interesting and imaginative preludes which any organist and worshiper could enjoy together.

3. "An American Organ Mass," Richard Purvis. Harold Flammer, Inc.

This "Mass" in sections I to VII uses seven familiar carol and hymn tunes: VENI EMMANUEL, CHRISTE REDEMPTOR, RESONET IN LAUDIBUS, CORNER, VON HIMMEL HOCH, GEVAERT and PUER NOBIS. These pieces call for judicious use of color (tone). While careful registration directions are given, the absence of the required tonal specifications would not limit this music to certain sized organs. Perhaps it is well that organists are required sometimes to search their instruments (and their imaginations) for the most fitting resources for interpreting the music at hand.

4. "Two Old French Noël's," César Franck, arranged by John Brydson. Oxford Press.

These are from "Seven Pieces for Organ or Harmonium." They are very brief but delightful, and the arrangements are kept within the bounds of carol simplicity.

5. Part V "The Parish Organist," edited by Eric Goldschmidt. Concordia Publishing House.

The quality and scope of Concordia's "Parish Organist Series" is well-known in the church organ fraternity. This volume like the others, is designed for small organs and for the "many non-professional musicians serving as organists in churches throughout our country." The twenty-four pieces in this volume are a happy cross section of classical and contemporary composition. Much of the music is familiar carols, chorales and noëls. Those that are new (unfamiliar) are a refreshing addition to the spirit of this, the most joyous season of the church year. While they are not so indicated in the "preface," many of these pieces could serve as preludes or as verse interludes for the choral setting of the same tunes.

Christmas Choral Music

1. "Christmas-Tide. A Processional Service," for adult and youth choirs arranged by Charles Black. J. Fischer and Brother.

Directors seeking "a service of music" for two or more choirs will find this to be an effective and meaningful service. The music is all carols. In a service of this nature where the mechanics can offset the beauty of the music or the "flow" of the service, the arranger has evidently foreseen all of this. The procedures for the service, the directions for the choirs are carefully annotated. The choral portions are for the most part in their original, unadorned form. Organ interludes and accompaniments are unobtrusive and fit in the total plan. Quoting from the preface, "In churches where there are multiple choirs which are traditionally combined at Christmas there is a definite need for serious consideration in unifying the service, so that there will be logic, continuity, variety and balance in the programming. These characteristics, plus imagination, good taste and musical ingenuity will spell the difference between an inspiring service of worship and a musical hodge-podge. 'Christmas-tide' is a short service of carols, arranged and correlated to provide processional music for the various choirs as they go on their musical pilgrimage to the manger of Bethlehem; and in the dramatic climax, with organ, trumpets and cathedral bells resounding, the members of the congregation rise and join in the song of exultation, 'Yea, Lord, we greet Thee, born this happy morning!'"

2. "Puer natus in Bethlehem," Hubert Hales (unison with solo). C. C. Birchard.

This was written for a carol service in Durham Cathedral. It was the idea of the author, C. A. Alington, Dean of Durham, that the

Latin words should be sung by a tenor voice but the musical setting can be rendered entirely by treble or soprano voices, either antiphonally or by alternate solo and chorus. The accompaniment is in pasturale (6/8) rhythm. This is a very interesting anthem which generates a feeling of nobleness.

3. "He Whom Joyous Shepherds Praised," John Leo Lewis. SATB. Galaxy Music Corp. #2040.

In the six pages of this anthem, based upon a Latin text (1410), there is a touch of drama. As Christmas music, it is far from commonplace. It has fine choral themes, natural contrasts through the accompaniment and rhythm, and changes of pace which are deftly handled. It is not difficult and choirs would enjoy working on it.

4. "Jesus, Holy Child," Tyrolean Carol, arranged by Gerhard Schroth. Neil Kjos, #5184.

The effectiveness of this carol is in its assignment to an "Alto Solo." The character of the tune and its range (in this setting) make it a perfect medium for this voice. If carefully tuned, a group of alto voices could make this carol a beautiful experience. The accompaniment is an SATB humming choir supporting the solo line with an appropriate motif.

5. "Christmas Carol Series I," William Grimes. For Primary and Junior Voices. Carl Fischer Co., #6792.

Whether one approaches children's music from the viewpoint of words or music, this is a publication which offers both approaches. What we feed our children's spiritual and emotional bodies is equally as vital as our concern over their physical vitamins. Musically, this series by The Reverend William Grimes gives little children honest preparation for adult musical experiences on their vocal mechanisms. Word-wise the carols and songs sing themselves. The total effect is truly Christian education in one of its finest mediums.

6. "New Songs and Carols for Children" by the same composer is equally as fine as the Christmas Series and covers other church seasons and areas such as Jesus' Teachings and Finding God through Nature. A volume such as this could serve as a hymnal in a Primary or Junior Department. The pen and ink drawings offer pictorial illustration equal in meaning to that of the words and music.

Non-Seasonal Organ Music

1. "Prelude on a Tune of Tallis," Charles F. Waters. J. B. Cramer and Company.

Between homophonic phrases of this hymn tune, the composer has woven an improvisation-like motive which offers fine contrast to the straight-forward announcement of the hymn stanzas. The composition is brief and has a natural and appropriate climax.

2. "Ten Preludes for Organ Based on Well-known Hymn Tunes," Camil Van Hulse. J. Fischer and Brother.

This collection of Preludes is a unique contribution to Hymn Prelude literature in that such hymn tunes as *TOPLADY*, *I LOVE TO TELL THE STORY*, *NEED, SWEET HOUR OF PRAYER*, which are not always on the "accepted list," are really lifted to a higher musical level. These preludes are an instance in which the arrangement supersedes the original (hymn tune) and could in their way be a means whereby the least sensitive and musically informed members of the congregation could hear something familiar and perhaps have their sights raised through listening to these interesting and imaginative hymn tune settings. The collection contains several festival-type settings of familiar tunes which would be appropriate music for a hymn festival where the new and the familiar are usually desirable.

3. "The Sacred Hour at the Organ," Second volume, compiled and edited by Ruth Barrett Phelps. Carl Fischer Company.

This is an organ collection of fine quality and scope. Each of the thirty-five titles, from Samuel Scheidt (1587) to Hugo Wolf (1860) is musically excellent and appropriate for use in the church. The volume is not filled with the popular compositions of the composers represented; instead, it includes many of the lesser known of the "great" composers. In the Bach and Pre-Bach section, there are nineteen compositions. In these the editing is helpful rather than disturbing through "cluttering up the page." The scores are "clean," the musical form is made clear and the registration suggestions are historically accurate and adapted to the contemporary American organ. In the three Brahms' Chorale-Preludes the editor has helped to overcome a few awkward playing positions by redistributing some notes of the original score. Such changes as these and information about the music are included in a brief introduction.

The collection contains four transcriptions, violin literature of Edward Lalo and a song of Hugo Wolf. Either as music or music for the church, they are beautifully appropriate for congregational listening.

Hymns in Periodical Literature

RUTH ELLIS MESSENGER

James R. Sydnor, "Church Music," *Presbyterian Outlook*, January 7 through March 18, 1957.

This is a series of ten articles, touching briefly upon varied phases of church music. They bring to the minister of music many practical suggestions regarding choir directing, available publications and other aids, and information on musical education. On January 21, "Communion Hymns" was the topic. Attention is called to the hymn, "'Twas on that night," a Scottish paraphrase of 1781, and the Chinese hymn by Timothy Lew, translated by Frank W. Price, "O Bread of Life for all men broken," both of which appear in *The Hymnbook*. Incidentally, we are reminded that "Break Thou the Bread of Life" is not a communion hymn but was intended for the category on the Holy Scriptures.

Charles Hamm, "Folk Hymns of the Shenandoah Valley," *Virginia Cavalcade*, Autumn, 1956. This quarterly is published by the Historical Division of the Virginia State Library.

The author offers a very interesting account of the compilers and publishers of the early southern "shape-note" hymnals printed at or near Harrisonburg, Virginia, the center of an active and important Valley industry for a hundred years. They include Ananias Davisson, a Presbyterian teacher and printer who produced *The Kentucky Harmony*, 1815 and its *Supplement*, 1820; James P. Carrell, a Methodist farmer, who published *Songs of Zion*, 1820, and *The Virginia Harmony*, 1831; Joseph Funk, a Mennonite farmer, compiler of *Die all-gemein nützliche Chorale-Music*, 1816. The *Harmonia Sacra*, 1851, reached twenty editions and sold eighty thousand copies, its publication being continued by the Ruebush-Kieffer Company, up to 1942. A series of fine illustrations accompany the article, one showing the old press at Singers Glen near Harrisonburg. Mr. Hamm identifies the hymns discussed by their tune names, with special mention of CONDESCENSION by Davisson and LÜTZEN by Paul Henkle. The texts were those of anonymous Valley poets as well as known English authors.

Fidelis Smith, O.F.M., "The Pre-reformation German Kirchenlied and Congregational Singing," *Franciscan Studies*, December, 1956.

Fr. Smith bases the present study upon his Master's thesis (Catholic University, 1955), "The Position of Martin Luther in XVIth Century Evangelical Church Music." He traces the origins of vernacular hymns in the Latin liturgy, and their popular usage especially in Germany. He cites the translations of Latin hymns into German, the macaronic verse and vernacular hymns by German authors. He has found evidence of congregational singing in the Catholic Church even at low mass, and believes that the practice was well developed before Luther introduced the German Choral-hymn, so making his distinctive contribution to the German *Kirchenlied*. The author's position is stated thus: "Although it is certain that Luther did much toward the further development of the German *Kirchenlied* because of his position and his writings within the communion established by him, he cannot be said to have initiated either the vernacular *Kirchenlied* or congregational singing as such."

John Bishop, "The Hymnody of the Wesleys," *Motive*, May, 1957.

This article, intended for Methodist youth, should attract a wider public. The mutual relation of John and Charles Wesley (Charles' part in writing hymns and John's part in revising and shortening them) is explained in the production of the *Collection of Hymns for the use of the People called Methodists*, 1780. Leading commentators on Wesley's hymns, Manning, Rattenbury and Bett, are introduced and commended. Charles Wesley appears as the poet of the Christian Year, whose greatest hymns are "Jesus lover of my soul," and "O for a thousand tongues to sing." Methodists are urged to appropriate their heritage especially as "Charles' hymns have influenced Methodist orthodoxy more than John's sermons."

Allen Birtwhistle, "Quarry for Charles," *The Choir*, December, 1956.

Poems on Several Occasions by Samuel Wesley is shown to have influenced the hymns of his younger brother Charles. As a study of a minor source of Charles Wesley's hymns, it includes instances of direct quotations, phrases, specific ideas and to a certain extent meter. An Easter hymn by Samuel has the line "In vain the stone, the watch, the seal" which is used by Charles in "Christ the Lord is risen today" as "Vain the stone, the watch, the seal." Indirect influence is equally apparent although the borrowings affect only a small proportion of the total number of Charles' hymns.

Gordon Rupp, "Prophetic Singing," *The Choir*, January, 1957.

Originally a sermon for a conference of the Methodist Church Music Society, "Prophetic Singing" demonstrates the presence of the Holy Spirit in the Early Church, the Protestant Reformation and the Evangelical Revival. The sub-title, "Nostalgia for the City of God," gives the emphasis of the sermon. The third period considered is of present interest to students of Charles Wesley. Mr. Rupp regards his hymns as an integral part of the Revival. In their "existential setting" they are bound up with the theology and experience of their day and they invariably point to the heavenly destination.

Brief Notice

John C. Bowmer, "Veni, veni, Immanuel," *The Choir*, November, 1956.

A commentary on the "O" antiphons for Advent on which the hymn is based.

Peter Day, "Sorts and Conditions," *The Living Church*, December 2, 1956.

Under the above column heading, an account of the "O" antiphons for Advent is given.

Rosella R. Duerksen, "Early German Anabaptist Hymn Books," *Mennonite Life*, January, 1957.

A brief history and description, generously illustrated, of the *Ausbund* and *Gesangbuechlein*.

Graham R. Hodges, "We sing ecumenically," *National Council Outlook*, March, 1957.

Denominational differences are resolved in hymnody. "A brief scanning of the index of any hymnal will show how much we owe to so many of many different theological positions, nationalities and faiths."

Bessie W. Pfohl, "Hymns for all time," *Music Journal*, December, 1956.

Adopting The Hymn Society definition of a hymn, Mrs. Pfohl testifies to the beneficent influence of the hymnal and hymn singing in individual and community life.

Review

The Bay Psalm Book, a facsimile reprint of the first edition of 1640. University of Chicago Press, 1956. Notes on the Reproduction, Zoltán Haraszti.

The Enigma of the Bay Psalm Book, Zoltán Haraszti, University of Chicago Press, 1956. XIII, 144 pp.

The two books, boxed together, \$10.00.

These companion volumes, though small in size, are of immense interest alike to lovers of rare books and to students of our colonial history. *The Bay Psalm Book* of 1640 has attained great celebrity as one of the rarest and most costly of collectors' items. This reproduction of the first edition is a marvellously exact facsimile of its crudely printed pages, as Mr. Haraszti testifies, and reflects great credit on the University of Chicago Press. It will give great satisfaction to book lovers who seldom have an opportunity to see, and never to handle, any of the few treasured copies of the original printing, but who can now examine its make-up page by page in this reproduction which they can acquire at a modest price.

Mr. Haraszti, who writes *The Enigma of the Bay Psalm Book*, is Keeper of Rare Books at the Boston Public Library, and as such has access to a great collection of manuscripts and printed books bearing on early New England history. He was asked to write an introduction to the facsimile reproduction, but his researches expanded his paper into the present volume, and led him into

startlingly new opinions about the composition of the Psalm Book.

Hitherto all writers on the subject have accepted without much question the jingle by Thomas Shephard of Cambridge, as quoted by Cotton Mather, which seemed to assign to Thomas Welde and John Eliot of Roxbury, and Richard Mather of Dorchester, the authorship of this version of the psalms. Mr. Haraszti practically reduces their function to that of an editorial committee responsible for seeing the book through the press. He points out that none of them left any other evidence of attempts at versification, whereas Rev. John Cotton and Rev. John Wilson, pastor and teacher of the church in Boston, were not only far more eminent persons at that period but were also noted writers in both prose and verse, as were Rev. Peter Bulkeley, Rev. Thomas Shephard and a number of others among "the chief Divines—[who] took each of them a Portion to be Translated."

Mr. Haraszti makes a strong case for believing that John Cotton was the author of the Preface, which tradition has attributed to Richard Mather, as well as of the version of the twenty-third and other psalms, and he tentatively assigns a few psalms to other divines, though he points out that a great deal more research is needed to solve "the enigma" which the composite authorship of the book presents. In his analysis of the wide range of earlier versions of which the authors made use he recognizes their learning and illustrates their skill in fitting familiar prose translations into metrical verse with a minimum of adjustment,

This is one of his most important contributions to our new appreciation of *The Bay Psalm Book*.

Taken as a whole Mr. Haraszti's book is less a unified study of his subject than a series of more or less connected essays on its various aspects; informative, and generally valid in the opinions he states. Least satisfactory is his brief account of the Puritans' attitude towards music. But he has broken through the crust of an ill-founded tradition to give us a far more understanding view of *The Bay Psalm Book* than has prevailed since the days of Cotton Mather, and has opened the way for further study in this field. Every future writer on American psalmody, and on the intellectual life of the ministers who helped found the Massachusetts Bay Colony, must take account of what he has written.

—HENRY WILDER FOOTE

Inquiry

Inquiries have come to the office of the Hymn Society regarding the identity of Mary C. D. Hamilton, author of "Lord, Guard and Guide the Men who Fly," 1915. The hymn is to be found in the following hymnals: *The New Hymnal for American Youth*, the Century Company, 1930; *American Student Hymnal*, The Century Company; *Hymns of the Spirit*, The Beacon Press, 1937. This is not the "Air-Men's Hymn," "God of the Shining Hosts" by May A. Rowland, 1928, copyrighted by The Hymn Society of America, with which it has evidently been confused. The Hymn Society will appreciate information about Mary C. D. Hamilton.

Among Our Contributors

ROSELLA R. DUERKSEN, D.S.M., School of Sacred Music, Union Theological Seminary, whose doctoral dissertation, *Anabaptist Hymnody of the Sixteenth Century* appeared in 1955, is gaining recognition as a student in this important field. Her article, "Early German Anabaptist Hymn Books," *Mennonite Life*, January, 1957, is noted elsewhere in this issue.

DR. HENRY WILDER FOOTE, author of *Three Centuries of American Hymnody*, 1940, "Recent American Hymnody," *Paper XVII* of The Hymn Society Papers, 1952; one of the editors of *The New Hymn and Tune Book*, 1914, and *Hymns of the Spirit*, 1937, is a leading American hymnologist of wide experience and rare critical capacity.

EDWARD H. JOHE, Minister of Music, The First Congregational Church, Columbus 15, Ohio, and Assistant Editor of this periodical, continues his bi-yearly list of choir and organ music with commentary. Those readers who have profited by his suggestions are urged to write him, offering their comments on this feature of THE HYMN.

PAPER XXII

CHARLES WESLEY

by

Alfred B. Haas

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Style Sheet

Suggestions for the preparation of manuscripts prepared jointly by the Editors of THE HYMN and the PAPERS OF THE HYMN SOCIETY OF AMERICA.

1. Type in double space except a) hymn stanzas; b) long quotations which should be indented without quotation marks, single space.
2. Leave ample margins all around the page.
3. Webster's first spelling is preferred where two spellings are given.
4. *Hymnbook* is one word, not two or hyphenated.
5. Hymn titles consist of the first line in quotation marks. Capitalize *only* first word, proper nouns and pronouns referring to Deity.
6. Tune names should be typed in capitals underlined twice.
7. Italicize (single underline) titles of books, hymnals, periodicals and single foreign words. Give *exact* titles where used.
8. Use quotation marks, not italics, for titles of articles in periodicals, encyclopedias and chapters in books.
9. When using quotation marks at the end of a clause or sentence, place quotation marks after the comma or period. (." not ".)
10. Capitalize all pronouns referring to Deity.
11. Use the word *stanza* rather than *verse* in referring to a single strophe of a hymn.
12. Do not use abbreviations such as e.g., i.e., etc. in the text of an article. Use the corresponding phrase instead.
13. Spell out the numbers of centuries. (*twentieth century* not *20th C.*)
14. Spell out in ordinary text matter every number of less than three digits, and in all cases all numbers under eleven.
15. Verify all quotations and references against the original sources.
16. Avoid large numbers of very short footnotes. In citing passages from other authors, wherever possible, put the reference in the text within parentheses.
17. Assemble footnotes on separate sheet at end of article, typed in double space.

Sample footnotes

- 23 Benson, L. F. *The English Hymn. Its development and use in worship*. Philadelphia, Presbyterian Board of Publication, 1915. p. 146.
- 24 Bailey, A. E. "John Cosin's hymn translation," *The Hymn*, 2(1951), 25-7.
- 25 Benson (note 23), p. 200.
18. For bibliography, use above style, omitting page numbers.